

TENTH
ANNUAL REPORT

(23)
24

OF THE
BOSTON ACADEMY OF MUSIC,

READ AT THE
ANNIVERSARY MEETING, IN THE ODEON,
JULY, 1842.



BOSTON:
PRESS OF T. R. MARVIN, 24 CONGRESS STREET.
1842.

GOVERNMENT OF THE ACADEMY.

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MOSES GRANT.	WILLIAM W. STONE.
BELA HUNTING.	HENRY R. CLEVELAND.
JULIUS A. PALMER.	WILLIAM C. BROWN.

AUDITOR.

MOSES L. HALE.

R E P O R T .

THE last year has been fruitful in events interesting to the musical amateur, and especially to those who, like the Academy, are desirous of witnessing and promoting the progress of the art, and of the taste for it. Concerts of every description have been more numerous, the last winter, than ever before in this city; and we have been so fortunate as to have among us three or four artists of very rare merit on different instruments; so that the public has had an opportunity to become acquainted, or to increase their familiarity with the powers of the violin, violoncello, oboe and piano. The concerts of the Academy, having been principally instrumental, have given specimens of the powers of instruments combined in an orchestra, and of the style of some of the greatest composers of instrumental music, a style possessing a beauty, a sublimity and an interest hitherto unknown to the larger portion of our public. Music of this kind can be given with a nearer approach to the best manner, than vocal music of equal difficulty; as our instrumental professors generally are sufficiently accomplished, and it requires a smaller number of artists to play a symphony than to perform a chorus; and solo singing, in any distinguished degree of excellence, is the last, the most difficult, and the rarest attainment in music.

No pains or expense were spared to procure the best orchestra that could be obtained in Boston ; and the result was that it was more nearly complete than any ever before heard here, and under the continued care, the untiring assiduity, the good taste and knowledge of Mr. Schmidt, they succeeded in performing the difficult symphonies of Beethoven, as well as some of the pieces of Mozart, Weber, Cherubini and others. There was a greater number of rehearsals, and a smaller number of public performances, as well as a smaller number of new pieces, than in the previous year ; and the good effect of this course upon the concerts, was very manifest in the greater degree of perfection with which the idea of the composer was brought out, the greater nicety of expression, accuracy of time, and in short in all the essential qualities of the performance of instrumental music. The government cannot but commend in strong terms the diligence and patience both of the leader and the orchestra, in suggesting and carrying out the particulars above mentioned ; thus exhibiting, in the most favorable light, the beauties of the composition, and their own ability to seize and develope them.

A great, and unhappily an irremediable defect, in the composition of the orchestra, was a deficiency in the number of violins to balance the other instruments. It is to be hoped that this difficulty may, at some future and not distant time, be overcome ; as it is impossible to give the highest effect to this species of music, without a different proportion of the various instruments ; but in the mean time we are laying the foundation of a superior orchestra ; and as long as we have a leader who has a soul for music, and a knowledge of the means by which its effects are to be elicited, we need have no apprehensions about the future proficiency or success of the band.

The estimate of our performances by the public, the last season, has been quite as high as could have been anticipated ; and we were so fortunate as to gain the approbation

of some of the best critics among us. This may tend to console us for the want of patronage which scarcely permitted us to go on with the concerts, and which would not indeed have allowed us to do so, but for our desire not to disappoint the professional gentlemen who were engaged for the season. If the most judicious and discerning persons bestow their approbation, that of others, and we trust of many others, is likely to follow. It is not doubted that a new impression has been made on many influential members of society, in favor of this branch of the art; and if we are enabled to proceed in the course we have laid out for ourselves, we cannot but rely upon the permanent establishment of a taste for this delightful recreation. If means can be obtained, it is proposed, another year, to begin a series of instrumental performances, illustrating the style of different composers, to be accompanied, perhaps, by lectures explanatory and critical, which, if circumstances permit, might be advantageously continued through several seasons.

While the government have thus exerted themselves to foster and improve a taste for instrumental music among us, they have not lost sight of the still more interesting and important department, with which they began their efforts. The choir of last year was disbanded, but another small one was collected in the autumn, and continued its rehearsals during a great part of the winter, and gave promise of excellent attainments. Circumstances, however, did not permit them to be heard in public so often as was desirable, and as, we trust, will be done hereafter. Besides attending to this choir, the professors in the vocal department, have been as assiduous as formerly in giving both private and public instruction. It will be recollected that the instruction in vocal music in the public schools was introduced in consequence of the efforts of the Academy, and the government cannot but consider this early education, as they have always regarded it, the most important

step that could be taken towards the general introduction of a taste for music, and some acquaintance with its principles, and the means of its cultivation. The attention given to the study, and the progress made in it, continue to be encouraging; and a few years more will show many important results from the care bestowed on this training of the young. From time to time the government have the pleasure to find the example of Boston in this particular is imitated in other places, so that the good effect will be doubly promoted, and the best system of elementary instruction now known, that adopted in the Academy's Manual, will doubtless have an extensive and extending effect.

It may be said that the knowledge of music acquired at school is very imperfect and elementary. Just so is all the other knowledge acquired at school; but if these elements are not obtained there, the want of familiarity with them is felt during the whole of the after life. There is a similar reason for teaching music at school, as for teaching arithmetic; not that the attainments of the youthful pupil are all sufficient, but that they are necessary preliminaries for future progress. They must be acquired at some time of life, if advanced knowledge be desired, and what can be a better period than the earliest practicable one? Let not the skill acquired at school, however, be undervalued. Mr. Mason, who superintends the instruction in music in the Boston schools, says, "in all the schools, pupils may be found who can read common, plain music, with ease and accuracy." This is an extremely desirable degree of attainment, and when compared with what was common before music was taught in the schools, it shows the effect of the system.* The amount of time given to it is very small, being only two half hours a week, for the two upper classes in each school. If so much can

* An agreeable proof of the proficiency of the pupils, was given on the 4th of July, to those who composed the audience at the city celebration of that anniversary.

be done within such narrow limits, what may we not expect when the time and labor bestowed upon music shall be in more just proportion to its importance? It thus appears that the direct object of the Academy in laboring for the introduction of the study into the public schools, the general acquisition of a good degree of knowledge of its elements, is attained; and with regard to the effect of its introduction in other respects, viz: on the moral and intellectual improvement of the pupils, it gives the government the highest satisfaction to be able to produce the opinions of THE MASTERS OF THE PUBLIC SCHOOLS OF BOSTON.

The competency of these gentlemen to speak of the tendency of any study, pursued in their own schools, will not be doubted by those who consider the great importance of the station which many of them have held, by annual election, for a long series of years, and the extreme care which is exercised by the school committee in the selection of candidates for the very responsible office of master. If any addition be desired to this strong *prima facie* evidence, it will be found in the experience of several officers of the Academy, as members of the school committee, or other branches of the city government, and their personal acquaintance with the high character of these teachers for intelligence, integrity and professional experience. Some of them were originally opposed to the project, considering it either as a visionary or a hurtful one; and those of the Academy who were active in promoting the introduction of music into the schools, cannot forget the power and efficiency of their opposition. It is, now, not less curious and interesting than it is delightful, to see the unanimity with which they testify to the beneficial influence of the art. Never was there a more striking instance of the fulfilment of all the promises and predictions of the friends of a measure, nor of the gradual yielding of an opposition which was capable of yielding

only because it was conscientious, and which would yield to nothing but the scrupulous observation of facts.

Some of them say that the music lesson appears "rather a relaxation than a task;" others speak of its good "disciplinary" and "harmonizing" effects; and others, of "the social enjoyment, and moral and intellectual advancement of the children." One compares it to the exact sciences; and others speak of its aid in training the voice in reading; and only one of the twenty-five teachers intimates the opinion that it at all diminishes the amount of attainment in other branches of education, while many of them express their conviction that it does not, in the least, interfere with other studies. If these gentlemen had designed to quote the arguments of the Academy for the introduction of the study, merely changing the future into the past tense, they could scarcely have done it more thoroughly; but as this is not supposable, it must be regarded as a most triumphant instance of the conversion of of prophecy into history; and the friends of music may congratulate themselves upon seeing the study of its elements so established in the schools of this city, that it would surely be very difficult to dismiss it. When the time arrives, as it is to be expected it may, that the same teacher shall be qualified to instruct in music and the other branches of common school education, it will be found to be an immense accession to his power over his pupils' minds and hearts. Its good effects are not all developed, therefore, but much will yet be added to the reasons for the cultivation of music, which have been so clearly and strongly given by THE MASTERS OF THE PUBLIC SCHOOLS OF BOSTON.*

But the Academy are desirous that the great benefits to be derived from the study of music should not be restricted to the city. Though this must be the scene of their

* See Appendix, for the letters of the several masters to Mr. Mason, arranged in the order of their dates; and two received from private teachers, of great skill and experience.

more direct labors, yet they wish to see the delightful art spread its influence over the whole country. As one preliminary measure, therefore, towards this end, to be followed by others as opportunity may offer, they issued in October last, the following circular addressed to the clergy pretty extensively, throughout this and the adjoining States; and they obtained a recommendation of their object from forty clergymen of this city, belonging to several of the most numerous denominations of Christians among us; gentlemen well known to be of the very highest standing that can be enjoyed by any men in any community, for religious, intellectual and social character.

BOSTON, OCT. 16, 1841.

To the Reverend ————,

SIR,—The Boston Academy of Music has been established, and has been diligently laboring, since 1834, for the promotion of the general cultivation of Music in every branch of the art. Its attention has been particularly given to the instruction of the young, and to the improvement of Church Music, because its members have been convinced, both by observation abroad, and experience at home, of the highly beneficial effects which are produced upon the character, by the practice and the love of this delightful accomplishment, and of the importance of the aid which may be given by music in the cultivation of the best feelings of our nature, the purest religion, and the most elevated piety. The sphere of action of the Academy has been gradually extended, as the attention of the public has been roused to the subject, and instruction in singing has been introduced, by its exertions, into the public grammar schools and many private seminaries in this city; and a class of teachers has been instructed by the professors, whose labors have been widely spread, and we trust, beneficially felt through the country. Books, too, of every useful description, have been multiplied by the Academy and by others, and may now be found adapted to the nursery, the parlor, the school house, the concert room, and the church. In this state of things, it would seem that nothing was wanting for a further and general progress in the art, but a more common conviction of its advantages and attractions; and we take the liberty of inviting your serious attention to the subject, satisfied that your influence, if exerted

in favor of the cultivation of music, would do much to promote it in your town and parish.

We do not think it necessary to trouble you with a labored eulogium upon the charm and utility of music. You know its value and importance in the services of the church, and we ask you to aid us in our efforts to improve it. And though we do not say, as some have said, that all good music is sacred in its character and its effects, yet so convinced are we of its purifying, softening and elevating influence, that we have no hesitation—nay, we feel it to be our duty—to ask you to co-operate with us, in any manner you may deem expedient, in introducing the study and the familiar practice of it in many places where it is not commonly heard in this country, especially in the school room and the family circle. Let it take the place of less innocent amusements; let it form an attraction of home; let it warm and refine the mutual affections of those who are gathered under one roof; and let it become as universal as the vocal organs which God has given us for cultivation.

Expressing the hope that the object will meet your approbation, and seem to you to deserve some effort in its favor, we are, Sir,

Very Respectfully,

Your Obedient Servants,

SAMUEL A. ELIOT, PRES. } *of the Boston*
L. S. CUSHING, SECR'Y } *Acad. of Music.*

By order of the Government of the Academy.

THE subscribers rejoice in expressing their approbation of the efforts of the Boston Academy to extend a knowledge of music throughout the community; and they would take the liberty of suggesting to their brethen in the ministry, that they encourage by public addresses or otherwise, as they may deem proper, the cultivation of music not only in common schools, among the youth of our country, but especially that they do all in their power to promote well regulated adult singing schools in every parish, for instruction and improvement in Church Music.

CHARLES LOWELL, Senior Pastor of the West Church, Boston.

DANIEL SHARP, Pastor of Charles Street Baptist Church, Boston.

JOHN PIERCE, Congregational Minister of Brookline.

WILLIAM JENKS, Pastor of Green Street Church, Boston.

FRANCIS PARKMAN, Pastor of New North Church, Boston.

SILAS AIKEN, Pastor of Park Street Church, Boston.

F. W. P. GREENWOOD, Minister of King's Chapel, Boston.

THOMAS C. PEIRCE, Pastor of the Meth. Epis. Chh. Church St. Boston.

JOHN WOART, Rector of Christ Church, Salem Street, Boston.
 ABEL STEVENS, Editor of Zion's Herald, Boston.
 JOHN PIERPONT, Minister of the Church in Hollis Street, Boston.
 BARON STOW, Pastor of the Baldwin Place Baptist Church, Boston.
 G. W. BLAGDEN, Pastor of the Old South Church, Boston.
 N. L. FROTHINGHAM, Minister of the First Church, Boston.
 J. H. FAIRCHILD, Pastor of Phillips Church, Boston.
 WILLIAM HAGUE, Pastor of Federal Street Baptist Church, Boston.
 SAMUEL BARRETT, Minister of the Church in Chambers Street, Boston.
 OTIS A. SKINNER, Pastor of the Fifth Universalist Church, Boston.
 M. I. MOTTE, Pastor of South Congregational Church, Boston.
 JOSEPH H. TOWNE, Pastor of the Salem Street Church, Boston.
 JAMES PORTER, Pastor of North Bennet Street Church, Boston.
 FREDERICK T. GRAY, Pastor of the Bulfinch Street Church, Boston.
 C. A. BARTOL, Junior Pastor of the West Church, Boston.
 CHARLES K. TRUE, Minister of the 4th M. E. Chh. N. Russell St. Boston.
 W. M. ROGERS, Pastor of the Franklin Street Church, Boston.
 R. H. NEALE, Pastor of the First Baptist Church, Boston.
 JOS. H. CLINCH, Rector of St. Matthew's Church, Boston.
 BENJ. WHITTEMORE, Pastor of the Fourth Universalist Church, Boston.
 THOMAS DRIVER, Pastor of the South Baptist Church, Boston.
 H. WINSLOW, Pastor of Bowdoin Street Church, Boston.
 N. ADAMS, Pastor of Essex Street Church, Boston.
 S. K. LOTHROP, Pastor of the Church in Brattle Square, Boston.
 THOMAS M. CLARK, Rector of Grace Church, Boston.
 R. C. WATERSTON, Pastor of the Pitts Street Chapel, Boston.
 NATH'L COLVER, Pastor of the First Baptist Free Church, Boston.
 ROBERT TURNBULL, Pastor of the Boylston Church, Boston.
 CHARLES F. BARNARD, Pastor of the Warren Street Chapel, Boston.
 HOSEA BALLOU, Pastor of the Second Universalist Church, Boston.
 JOHN T. SARGENT, Pastor of the Suffolk Street Chapel, Boston.
 R. W. CUSHMAN, Pastor of Bowdoin Square Church, Boston.
 RICHARD W. REED, Pastor F. B. Church, Boston.

The object of the Academy in thus addressing the clergy was manifold. It was not merely to endeavor to secure the personal influence they deservedly enjoy, but that the impulse to the cultivation of music, if it came at all, might come from the right quarter, and under the right direction. It was not merely to call attention to music generally, but that particular interest might be excited in the music of the sanctuary. It was hoped that the clergy would commonly perceive and feel the advantages to be derived from a more general cultivation of the art in various ways, and especially in its effect upon the music of the church ; that congregations might be spared from two evils which have

been heretofore felt ; first, the disagreeable harshness of those who had little skill, and secondly, the ambitious display of those who thought themselves possessed of more. A rude, uncultivated noise, that can scarcely be listened to with patience, is surely unfit for the worship of the Creator ; and the intrusion of vanity, pride, or other worldly passions, should be frowned upon as much at one end of the church as at the other. Music should be regarded as an act of devotion, and those who lead in it should be solemnly attentive. The general cultivation of the art will alone prevent it from degenerating in the church, on the one hand, into barbarism, or on the other, into an untimely display of skill.

There is great reason to believe that the efforts of the Academy have already been productive of good, in this respect. Many large and well disciplined church choirs have been formed within the last five or six years in the city ; and in the country it has become more common than heretofore to find well trained choirs, who give a new interest and effect to this part of public worship. Mr. Mason has visited the following places, during the past winter and spring, principally for the purpose of lecturing on the subject of music, viz :—New York city, to lecture before the Lyceum and the Rutger's Institute ; Schenectady, Albany, and Troy, N. Y. ; Groton, Westfield, Needham, Medfield, Plainfield, and Chesterfield, Ms. ; Keene, N. H. ; and Woodstock, Vt. “ I have been quite pleased,” he says, “ to observe in the various places I have visited, the progress which has been made in church music. I have heard large and most excellent choirs in most of the above named places. In Plainfield and Chesterfield in particular, the performance of sacred music was truly excellent. In the above named places, gentlemen have taught music who have been members of our Teacher's Class, and the same style of singing was observed in them all.”

Without pretending to claim all the results above named,

as the consequences of the labors of the Academy, we may at least attribute some portion of them to the efforts we have made to produce exactly such results.

A circumstance of a peculiarly gratifying character has occurred the past year, which the government trust will be followed by consequences permanently beneficial. The difficulties which led to the resignation of Mr. Webb, the year before last, have been entirely removed, and he has again joined us in a united effort to promote the cause of musical cultivation. Greatly as we lamented his departure, do we hail his return ; for it enables us to adapt our course to the state of the art among us with a much greater degree of justness than we could otherwise do, and gives us the pleasure of working, side by side, with one whose personal and professional character all must esteem, instead of the pain of at least a seeming opposition and alienation. If the Academy could have retained the services of Mr. Müller as organist, we should have been peculiarly fortunate in the union of talents for performance and instruction ; but circumstances altogether beyond our control, rendered it expedient for Mr. Müller to remove to a southern city, and consequently to resign his situation of Professor.

Several events have occurred, during the year, which have given the Academy the pain of perceiving that there existed, in a portion of the musical community, a feeling which, though it might be thought by those imbued with it nothing more than a spirit of competition, yet seemed to the government to be competition carried to the point of hostility. But whether those things arose from the one or the other feeling, the Academy will make neither complaint nor recrimination ; and as the causes of opposition appear to be removed in a satisfactory manner, they will not even mention the circumstances which have pained them, but will hope that they will be banished equally from the recollection of all parties.

Among the very encouraging signs of the progress of musical taste and cultivation among us, may be stated the fact which has come to the knowledge of the government, and which, in some cases, may be traced to the direct influence of the Academy and its professors, that several young men have gone to Europe with the intention of devoting a considerable period of time to the study of the theory and practice of music, under the direction of professors there, and with the enjoyment of all the advantages that are accumulated in the great cities of France and Germany. Nothing can be a more conclusive proof of the rapid progress of the public, than such a circumstance. Who would have thought of doing such a thing ten years ago? Would any one have believed that he could be compensated, on his return, for the time and labor devoted to the art? Every one, even those most fond of music, would have said it was an undoubted sacrifice of interest to the love of art; but now, these young men go to spend from one to four years in Europe, not only without fear of the result, but almost with a certainty of being justly appreciated and compensated on their return. It is a particularly gratifying circumstance, that young Americans should pursue this course, as the native teacher, if equally well qualified must, in all countries, be more efficient than the foreigner, and as it cannot but have a strong tendency to produce a general conviction of the truth that there is a disposition and a capacity for music here, as well as for other arts in which we are beginning to gain some distinction. Those who have most inducement to examine and judge of this matter with care—the young, who have reputation and subsistence to gain, show their belief of it by devoting both time and money to the improvement of their musical education. Indeed, the experience of many persons, and the observations of others, concur to prove that there is at least as much natural aptitude and talent for music in this country, as in

several of those in Europe, where it has reached a high degree of cultivation. Shall this talent lie dormant forever? Or shall we take encouragement to do all in our power to develope it, and bring it forward to a growth that may be luxuriant, and cannot fail to be beautiful?

And here the government will take occasion to explain a subject which, from what they have heard, seems not to be generally understood, and that is, their own organization and object. The Academy is an incorporated society of persons, not themselves musicians or performers, whose design is to promote the study and culture of the art of music, in all its varieties, by every method in their power. They provide for giving instruction, not absolutely gratis, for they have not the means, but on as low terms as possible, in every department of the art, vocal and instrumental. They publish books, both treatises on the art, and books of instruction. Music itself, of various descriptions, has been published from time to time, with their name and under their direction; and it is their wish to do more and more of all these things, as fast as the state of the public taste will permit. They exert themselves, also, to create and foster that public taste, on which their labors must be founded, and to gratify which, when it springs up, they desire to labor. To this end, they have instituted public performances of various kinds, with the hope that they might show some improvement upon those previously given here, or at least that there might be a greater variety of styles. They have labored, and with success, to introduce a general system of elementary instruction in vocal music into our admirable public schools; they have formed, also, private classes and choirs for similar instruction, or for more advanced progress, and they have assembled a class of teachers, to spread far and wide the knowledge and taste acquired here. All this is essentially different from the design and organization of any other association for musical purposes in this country,

so far as is known to the government. Every one of those societies, whether incorporated or not, is an association of performers, and their principal object is to give performances, whether for their own amusement or instruction in private, or for the gratification of their friends, or for that of the public. When such societies cease to rehearse and perform music, therefore, they cease to exist, for all substantial purposes. And so it was very commonly supposed last year, when the choir of the Academy was disbanded, that the Academy itself had ceased to exist. It was forgotten, or it was not known, that the Academy had any thing else to do for the encouragement and progress of music, than to give concerts, like the other societies. But it may be seen from what we have now stated, that we regard this only as one of the means of progress; a very important one, certainly, but it may well be doubted if it be the most important thing to be done. The Academy have heretofore had a choir and an orchestra, and hope to have them both again; but neither of them *is* "the Academy," and whether there ever be one of either class of performers assembled again under their auspices or not, the Academy will still exist, we trust, to labor assiduously, for the extension of musical culture among us, in a great variety of ways.

As an illustration of what we mean, we will state that there is now in press the translation of a French work on Music, which will shortly be published, prepared by some of the members of the government, because it seemed to them particularly well suited to instruct and please both the professional musician and the amateur, and remarkably well adapted to disseminate sound principles and just views on the subject. It explains, in the most intelligible manner, the theory and the practice of the art in every department; and combines with this such sound opinions, and just criticism, in a clear and animated style, that we cannot but hope and believe it will prove extensively useful

and agreeable. While the government has thus been at work, the professors have not been idle, one of them having published, within the last year, the best collection of sacred music he has ever produced, and that will be acknowledged to be no slight commendation, and another having prepared two beautiful collections of secular music, songs, duets, &c. for children and young persons.* These things, and such as these, induce us to claim, and enable us, we think, to show, a distinction between the Academy and all other musical societies in this country. We labor, not merely to have good concerts, but to extend an acquaintance with the true principles of music, and a just taste for it, and to offer, not merely opportunity to enjoy the performance of others, but inducements to the young to learn to create their own pleasant resources. We do this, not only because we know what a high pleasure may be derived from the practice of music, but from a conscientious conviction of the great moral and intellectual benefits it is able to confer. The misconceptions on this subject have been singularly great; but this is hardly the place to discuss the topic, and we leave it with this single hint, and with a reference to the Appendix to this Report.

The government are constantly obliged to regret the want of pecuniary means, and the very limited resources on which they are thrown. But by the arrangements which have been made for the lease of the Odeon, the aid of a guarantee by some of their friends the last year and the year before, against loss from the concerts, and the most careful economy in every way, they have been enabled from time to time to diminish the debt with which they began, and trust, at no very distant period, to be

* The works above referred to, are the translation of a treatise on music, under the title, *Music Explained to the World: or, How to Understand Music and Enjoy its Performance*. From the French of Francis James Fetis, Editor of the *Musical Review* of Paris, published by Benj'n Perkins, for the Academy; *Carmina Sacra*, by L. Mason, published by Wilkins & Carter; *The Young Ladies' Vocal Class Book*, and *The Common School Songster*, by G. J. Webb, published by Jenks & Palmer.

entirely relieved from it. Funds might be used to promote the cause in many ways, which the Academy cannot now pursue. Among them, most persons would probably think it judicious to encourage, by a sure and sufficient compensation, the production of such discourses as the excellent lectures delivered last winter, by Rev. J. S. Dwight. When any one is stimulated by a true feeling and enjoyment of the art, to study it with care, and acquire a knowledge of its theory and practice, to understand its importance, and appreciate its effects, the results of his labor and reflection cannot but be useful to others, and afford high gratification to intellectual persons. It is not too much to say of those lectures, that they gave sure indications of such feelings, taste, and knowledge in their author, and we could not but regret the little aid we could afford him.

Another mode in which funds might be made useful, is in the compensation that might be regularly made to the professional performer and singer, for whose reward we can now trust only to the proceeds of public performances. We must continue to appeal, therefore, to the enlightened liberality of the public, and to the love of doing good, which we trust will induce every musical amateur to coöperate with us in aiding the progress of the art, and the encouragement of those who profess it.

With regard to the next season, we feel so sensibly the danger of promises, that we cannot venture to assure the public of any thing more than our efforts to produce acceptable music, and to do all else in our power for the promotion of the taste for it. Those efforts will be directed to obtaining an orchestra, and some good styles of vocal music, to maintaining a choir, if deemed expedient, to providing means of instruction in all branches, and extending those now afforded by the Academy. The continuance of the choir, depending upon the voluntary association of many persons, is, of course, the most doubtful in its result,

of all these objects. But we have so often seen our efforts unexpectedly successful, and been cheered by the encouragements of a favoring Providence on our labors, that we shall not at all despair of still new blessings on our exertions ; but shall go on with all the energy inspired by the hope of the Divine favor, and all the security derived from the blamelessness of our purpose.

SAMUEL A. ELIOT, *Pres't.*

L. S. CUSHING, *Sec'y.*

A P P E N D I X.

LETTERS FROM TEACHERS OF THE PUBLIC SCHOOLS.

Boston, May 20, 1841.

It is now nearly three years since vocal music was introduced into this School. It was then considered as an experiment, and it has succeeded beyond the expectations of the most sanguine. Mr. Mason's instruction is upon the inductive method, and he succeeds in imparting a thorough knowledge of the rudiments to his pupils. We are fully satisfied that children may obtain a practical knowledge of the elements of music in our common schools, without detriment to their progress in other studies. It affords a pleasant variety, relieving the mind rather than tasking it; and its effect, upon the pupils, both in a moral and disciplinary point of view, is highly beneficial.

WILLIAM D. SWAN,

Principal of the Mayhew Grammar School.

AARON D. CAPEN,

Principal of the Writing Department.

Bowdoin School, June 16, 1841.

TO LOWELL MASON, ESQ.

DEAR SIR,—Nearly three years ago, vocal music was introduced into this School under your instruction. The result has exceeded our expectations; for you have been successful in imparting to a large portion of our pupils a practical knowledge of the elements of the science, and taught them to sing a great variety of songs, in a manner very creditable to yourself, and highly gratifying to those who have witnessed the exercise, and this has been accomplished without apparent injury to their other studies. We are confident that music may be usefully taught in our common schools, provided the teacher comes to the task with a competent knowledge of the subject, and determination to command the attention and respect of his pupils.

Yours respectfully,

ABRAHAM ANDREWS,

Principal of Grammar Department.

JAMES ROBINSON,

Principal of Writing Department.

Boylston School, June 28, 1841.

We, the undersigned, Masters of the Boylston School, cordially unite in sentiment as expressed by Messrs. Andrews and Robinson, in regard to the success attending Mr. Lowell Mason's instruction in vocal music, and the pleasing effect it has produced.

CHARLES FOX.

CHARLES KIMBALL.

Adams School, June 28, 1841.

L. MASON, Esq.

The introduction of music as a branch of education in our common schools, has, we doubt not, proved highly beneficial. It has brought the acquisition of an attainment, at once pleasing, useful, and highly valuable, within the reach of a class of children, many of whom would otherwise have remained strangers to it. We are well satisfied, from the success of the experiment in this school, that children at an early age, may acquire a competent knowledge of this, as well as of any other subject, and by the same means, viz. close attention to the instruction of the teacher, and diligent application in private. The exercise, so far as this school is concerned, has proved an agreeable variety in the studies of the school, and the hour allotted to it has been rather a relaxation, than a task, to the teachers, and (to some extent) to the scholars.

Respectfully yours,

SAMUEL BARRETT.

J. FAIRBANK.

Johnson School, June 30, 1841.

DEAR SIR,—I hailed, with pleasure, the introduction of music, by the School Committee, into the public schools of this city. I expected that it would afford to the children an agreeable variety in the objects to which their attention was required. I thought that it would tend to the refinement of their manners, and the improvement of their hearts, by exciting those peculiar feelings which the science is so well calculated to call forth. I believed that it would increase the number of pupils in the schools, and secure a more constant attendance. All of these expectations have been fully realized, during the three years that the study has been introduced into this school. I cannot, however, make this statement, without at the same time expressing the opinion, that the great success which has attended the introduction of music into this school, has been accomplished by the skill and fidelity displayed by those by whom the instruction has

been given. For the first year, your valuable services were given us; and during the last two years, the able and skilful attentions of our present teacher, Mr. A. N. Johnson, have been equally successful. You will not think that I derogate from your own great merit as a teacher, if I say of him, "*Divisum imperium Jove Cæsar habet.*" Under such skilful teaching as we have had, in the department of music, since its introduction into this school, *any* branch *must* be successful.

Respectfully yours,

RICHARD G. PARKER.

LOWELL MASON, Esq.

Boston, July 1, 1841.

I fully concur in the opinions above expressed, in relation to the tendency of music in the schools, and to the merits of the teachers in that department, whose names are mentioned.

JOSEPH HALE.

Boston, July 8, 1841.

LOWELL MASON, Esq.

DEAR SIR,—I am very willing to record my entire change of opinion with regard to instruction in music in our public schools. Till I had witnessed the experiment, I believed it impossible to interest scholars generally in the study, or to introduce it without many disadvantages. The experience of the past three years, however, has shown me that nothing but constant and persevering effort is wanting, to make this study as interesting to pupils generally, as any other. I have not found that instruction in this department has interfered in the least degree with the other pursuits of the school-room:—on the contrary, I am satisfied, that it is a help, instead of a hindrance, affording the children another and a strong bond of attachment to their school.

Respectfully yours,

HENRY WILLIAMS, Jr.

Principal of the Grammar Department in the Winthrop School.

Franklin School, Boston, July 10, 1841.

LOWELL MASON, Esq.

DEAR SIR,—It is now nearly three years since vocal music was introduced into this school, upon your plan of instruction, and under your general superintendence. This was the first school (after the experiment in the Hawes School) in which musical instruction was given. It was thus early introduced

here, by the exertions of the friends and in consideration of a petition from the pupils. We think the favorable expectations of friends and pupils have been fully realized, in the social enjoyment, moral and intellectual advancement of the children, and in the increase of *harmony* in the government and discipline of the school, and in preventing *discord* among all interested in the general welfare of the institution.

Yours very respectfully,

BARNUM FIELD.

NATHAN MERRILL.

Eliot School, Boston, July 13, 1841.

LOWELL MASON, ESQ.

DEAR SIR,—The science of music, properly taught, is an excellent *mental* exercise, while the practice is essential to develope and strengthen the vocal powers. We believe the pupils, since its introduction into our public schools, have found it a valuable aid in acquiring the *mechanical* part of *Reading*. Of its moral effect upon the young, we can no longer doubt. Nor can there be any doubt that these *school-room songs*, will exert a permanent influence on the character, if he was versed in human nature, who said, “Let me make the ballads of a country, and I care not who makes the laws.” We hope soon to find it a study in every school in the Union.

Very respectfully,

DAVID B. TOWER.

LEVI CONANT.

Hancock School, Boston, July, 1841.

The subscriber having had a good opportunity to judge, from actual experiment, of the expediency of introducing music into public schools, as a branch of instruction, has come to the conclusion that it is expedient. He would remark, that the present mode of teaching by the inductive method, aided by the use of the piano forte and black board, renders it a pleasant exercise to the pupils, who thereby acquire all of the science that may be necessary for most persons, and much more than was acquired by the old method. It would be out of place for the subscriber to expatiate, in a certificate, on the benign influence of music; he will merely say, that, in his humble judgment, its introduction into the schools of the city of Boston, has been crowned with as much success as could reasonably be expected, and he would therefore advise its introduction into all schools, wherever, and whenever practicable.

PETER MACKINTOSH, JR.

LOWELL MASON, ESQ.

Lyman School, East Boston, July 17, 1841.

DEAR SIR,—When the subject of the introduction of music into the public schools of this city was first agitated, it seemed to me to be a scheme, both visionary and impracticable. I have changed my mind, entirely, upon this measure, and think it not only *practicable*, but *desirable* to be taught in all our schools; it being an agreeable and useful exercise, while it does not retard the advancement of the pupils in other branches of study.

Very respectfully,

ALBERT BOWKER.

TO LOWELL MASON, ESQ.

Hawes School, Boston, July 21, 1841.

DEAR SIR,—Permit us to say, that we consider singing an important branch of early education, and that we should much regret to lose its aid in contributing to the profit and pleasure of our pupils. We think one of its chief excellences is, the aid which it affords in teaching the proper modulations of the voice in reading. It undoubtedly, also, contributes to refine the taste, and, generally, it appears to be productive of pleasure to the pupil.

We are, very respectfully,

Your obedient servants,

FREDERICK CRAFTS.

JOHN ALEX'R HARRIS.

LOWELL MASON, ESQ.

Branch School, South Boston, July 24, 1841.

This is to certify, that I am decidedly in favor of music, as a branch of instruction in the city schools. I have long been of the opinion that an art, which is the source of so much harmless pleasure, and real happiness in life, should not be neglected in school education; and I have, in the course of several years' experience, seen no reason to change my mind.

J. BATTLES, Jr.

Endicott School, Boston, August 6, 1841.

LOWELL MASON, ESQ.

SIR,—It is now about two years* since singing was introduced into this school, and during that time we have watched the progress which the pupils under our charge have made, and

* This school was established a year after the introduction of music into the other schools.

the interest which they have taken in the instruction given them. At first, we feared that the pleasure they manifested in singing was the result of its novelty, which in itself is always attractive to young minds. But our fears have not been realized, and we are happy to state, that the interest continues very general. As is the case in every *study*, there are some who take little or no interest in singing—but this is mostly confined to those who are negligent of other duties; and we find that those who have given the most attention to the lessons, are always most interested in the singing. We find it a pleasant relaxation, and should regret very much to see it abolished from this school.

Very respectfully yours,

GEORGE ALLEN, Jr.

LORING LOTHROP.

Wells School, August 10, 1841.

Lowell Mason has been employed as a Teacher of music in the Wells School. The pupils under his instruction have been interested in the subject, and we believe that it can be practically taught in our large public schools, without interfering with the other studies.

CORNELIUS WALKER.

REUBEN SWAN, Jr.

Smith School, October, 1841.

TO L. MASON, ESQ.

DEAR SIR,—Whatever is worth learning at all, is worth learning well. Early impressions, are the most durable. Any kind of instruction, received in childhood, or youth, is generally more thorough, and certainly more familiar for use, than that acquired in more advanced life. In deciding upon the expediency of introducing the study of vocal music into the public schools, it is proper, in the first place, to decide, whether it is an important branch of education. If so, I have no hesitation in recommending it to have a place with other studies attended to in the public schools. No one thinks of trusting to one or two evenings, in a week, in the winter season, after having arrived at the age of eighteen or twenty years, to acquire a thorough knowledge of reading, spelling, arithmetic, geography and grammar. Neither *ought* it so to be, in obtaining a knowledge of music—yet that is about as much time, as has heretofore generally been appropriated to the attainment of that interesting science. This fact will readily explain why so few

of those who are otherwise well educated, have made any considerable proficiency in music. I have no doubt that children might learn to read music with the same facility, as other compositions; and that it might be scientifically taught, with as little difficulty as the other branches of education, taught in our public schools. In many parts of Germany, Prussia and Switzerland, it is seldom a person can be found, that can read, who cannot read music. I am decidedly of the opinion, that a familiar knowledge of music may be obtained more readily, and with less expense of time, by mingling it with the common branches of instruction, than in any other way. Objections have been made to this course, that it interfered with other studies. I have not found it so; but, on the contrary, my experience has been, that it has given animation to the pupils and added vigor to their ambition.

Respectfully,

A. FORBES.

Hancock School, October 7, 1841.

DEAR SIR,—Cheerfully, though rather tardily, I add my testimony to that of my brethren, in behalf of music, as a branch of instruction in the schools of Boston. Of its harmonizing influences, at least while managed as at present, I have not a doubt. The character of a nation must necessarily be essentially affected by the general and early practising of moral, religious and patriotic songs. As a discipline for the intellect, also, music, as now taught, appears to be quite as efficient as any one of the exact sciences whatever. Allow me also to express my approbation, and even admiration, of your *peculiar style* of teaching. Our school has enjoyed a great privilege in receiving its whole instruction from yourself; and whatever may be the decision of the public, as to the continuance of this branch, there exists, in the Hancock School, towards the teacher of music, no feelings but those which, if expressed to him, might appear too flattering. I have thus thought it necessary to express myself, lest what I have to add should be misapprehended. I am by no means able to testify that the music lessons have not, in a considerable degree, interfered with the progress of the school in the ordinary branches. This, it seems to me, might reasonably have been expected; and my own opinion is, that it is expedient to retain music, even if we dispense with something else. But what I have to complain of is, a certain misapprehension, not to say *delusion*, of the public mind which leads Committees to make no allowance for the abridgment of our time. In fact, it is quite commonly maintained that music is a sort of *oil to the wheels*, which increases the speed of the machine; or,

without a figure, that the loss of time is more than compensated by the increase both of docility and intelligence. I am not surprised that some errors should attend the first introduction of an important improvement; and enthusiasm even in a good cause is apt to lead to some absurdities. The evil of which I complain, I trust will soon be rectified; and I am not so selfish and narrow-minded as to set myself against a measure of public utility, on account of its temporary interference with the success of my own labors in some other department. Assuring you once more, of my great personal regard, and wishing you abundant encouragement in your endeavors to open a new source of happiness to our age and country, I remain,

Dear Sir, your friend,

Respectfully,

W. J. ADAMS.

LOWELL MASON, ESQ.

Winthrop School, January 1, 1842.

LOWELL MASON, ESQ.

DEAR SIR,—It gives me pleasure to bear testimony to the good influence of the singing exercise, as conducted by yourself for the last three months, in this school. I had feared, that it was not possible to have music made a study in our public schools, without creating bad habits of general study and recitation; and I am still of the opinion, that this exercise, taught by men possessing no other qualification for their vocation, than the power to sing, themselves, would be productive of evil, rather than of good results. My recent experience has satisfied me, not only that there is no necessary tendency in the music exercise to create careless school habits, but that rightly conducted, it may exert a happy and useful influence upon a school, and furnish the means of acquiring an important part of modern education.

Very respectfully yours,

SAMUEL L. GOULD,

Principal of the Writing Department.

Boys' Monitorial School, Boston, April 16, 1841.

LOWELL MASON, ESQ.

DEAR SIR,—In compliance with your request that I would give you my opinion upon the utility and practical effect of music as a part of the regular studies of my school, I do not hesitate to pronounce in favor of its great importance and the invaluable moral effects derived from it. Of all the sciences, it appears to me to be the most susceptible of general attainment.

The most unmusical tongue, although yielding nothing but harshness, even to its possessor, still seems so linked to some inborn perception of harmony, that a by-path, at least, is discoverable in all, through which a ray of melody may fall upon, apparently, the most unharmonious soul. Apart from its interesting associations as a mere science, it sheds such a cheerfulness over the dry details of the school, gives renewed vigor to the before indolent perception, spreads a spirit of union and kindly feeling over the pettishness of the school-boy, sustains by its perfect relation of parts to the whole, that correct discipline so much to be desired in a school, and, in short, in all its operations and results so conduces to the well-being and moral advancement of the pupil, that I consider its introduction as one of the common branches of education, an auxiliary of vast influence to the teacher.

Most respectfully,

GEORGE FOWLE.

Boston, July 20, 1841.

LOWELL MASON, ESQ.

DEAR SIR,—I believe the introduction of vocal music, as a branch of education, into our common schools, quite practicable and desirable. I think it the duty of all who have charge of the education of the young, to place before them, as far as possible, the means of acquiring knowledge in every science or art, that elevates or refines. I know of no art the means of acquiring which are more available than those of vocal music. In my own private school, it has always been taught; I have always been satisfied of its importance and convinced of the propriety of making it a subject of instruction in the school; and many of the boys have acquired such proficiency, as, I am persuaded, will amply compensate for the time spent in its acquisition.

Very respectfully,

Your humble servant,

FRANKLIN FORBES.